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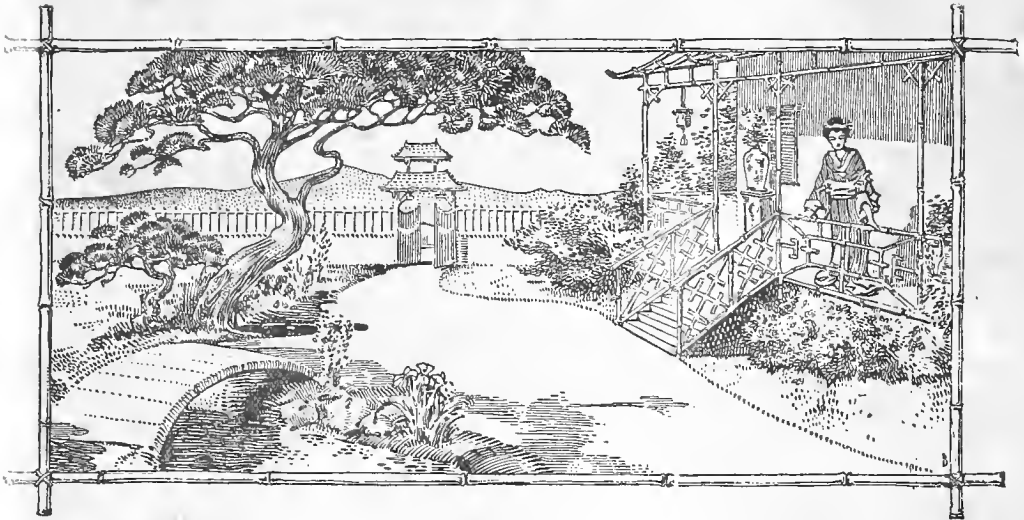
15th Edition

THE JAPANESE GIRL

OPERETTA

IN TWO ACTS

FOR WOMEN'S VOICES



BY CHARLES VINCENT

AUTHOR OF

"THE PERSIAN PRINCESS," "THE AMERICAN GIRL,"
"THE EGYPTIAN PRINCESS," AND "THE LOST NECKLACE."

PIANO OR ORCHESTRA ACCOMPANIMENT



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THE JAPANESE GIRL

(O Hanu San)

An Operetta in Two Acts for Women's Voices

Libretto by
JEANIE QUINTON ROSSE

Music by
CHARLES VINCENT

Vocal Score n. 1.00

Libretto 3.00 per 100

Stage Manager's Copy, containing

directions for the dances . . . - n. .50

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THE BOSTON MUSIC COMPANY
26-28 WEST STREET, BOSTON, MASS.

Argument

The idea of this operetta was suggested by reading an account of a picturesque custom prevalent in some parts of Japan. When a near relative has to be absent from home for a considerable period he often leaves behind a growing plant, young tree, or singing bird, which is called by his name and regarded as his substitute.

The greatest care is bestowed on this object, as it is considered most unlucky to the person whom it represents, should any harm befall it during his absence.

The first act opens by a number of Japanese girls visiting O Hanu San, a young Japanese beauty who is about to celebrate her eighteenth birthday, regarded in Japan as "the coming of age."

Some amusement is caused by CHAYA, her faithful servant, who appears to be overburdened by work.

The story is told in the dialogue and songs and contains many amusing and interesting situations.

In the second act, two American girls, who are touring in Japan with their governess for education and pleasure, are impelled by curiosity to enter the garden, and while their governess is sketching they slip away from her.

The Japanese girls returning resent the intrusion of a foreigner and awake the governess, who has fallen asleep at her easel, and pretend not to understand her explanations. O Hanu San comes to her rescue and in the end invites the American ladies to remain as her guests and witness the interesting and quaint ceremonies which are about to commence. They accept gratefully and win the hearts of all.

Notice

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Characters*

O Hanu San (Beautiful flower)	Soprano	<i>A Japanese Girl of position</i>
O Kitu San (Sweet Chrysanthemum)	Mezzo Soprano	} <i>Her Cousins</i>
O Kayo San (Tears of Bliss)	Mezzo or Contralto	
Chaya (Tea Server)	Mezzo Soprano	<i>Her Servant</i>
Nora Twinn }	Mezzo Sopranos	} <i>Young American ladies travel- ling with their Governess</i>
Dora Twinn }		
Miss Minerva Knowall	Contralto	<i>Governess</i>

*If desirable, The Mikado of Japan may be introduced as an additional character
(See page 62)

Chorus of Japanese Girls

Scene

A quaint garden; on one side a Jap house with veranda of bamboo canes,
at the back a fence with gate. (See illustration on front cover.)

Contents

ACT I		Page
No. 1. Overture		4
2. Chorus Sing O-hay-o		8
3. Recit. and Air Thanks to you	<i>O Hanu San</i>	16
4. Trio..... The Soldier, the Poet and the Artist ...	{ <i>O Hanu San</i> <i>O Kitu San</i> <i>O Kayo San</i> }	19
5. Chorus Flower Chorus		28
6. Patter song "What shall I do"	<i>Chaya</i>	30
7. Chorus Sayonara	(Sung behind the scenes)	32
8. Song O Tori-Kayo	<i>O Hanu San</i>	34
9. Chorus Lullaby		41
ACT II		
10. Instrumental introduction		44
11. Duet We are not finished yet	<i>Nora & Dora</i>	46
12. Song When I was a girl	<i>Miss Knowall</i>	48
13. Chorus..... Tip-toe Chorus, Hush!		52
14. Song and Chorus. Chères mademoiselles!	<i>Miss Knowall & Chorus</i>	54
15. Song and Chorus. In praise of America	<i>O Hanu San & Tutti</i>	58
16. Song and Chorus. Carmine lips	<i>O Kitu San & Chorus</i>	60
17. Chorus..... Japanese National Anthem	<i>Tutti</i>	62
18. Japanese Dance		63
19. Finale, Procession of Lanterns and Chorus. All Hail! <i>Tutti</i>		67

The Japanese Girl.

Operetta or Cantata for Ladies.

Libretto by
JEANIE QUINTON ROSSE.

Music by
CHARLES VINCENT.
Mus. Doc. Oxon.

No 1. Overture.

PIANO.

Larghetto. ♩ = 84

p Horns. *lento* Wood Wind. *rit.* *allegro* Horns.

lento Wood Wind. *rit.* *Cadenza ad lib.*

Allegro. ♩ = 132.

mp *p* *f* *p* *f*

The Overture may be omitted, if desired.



Musical score for "The Merry Widow" (Act II, Scene 1) by Franz Lehár. The score is for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a tempo of 96. The music is in 3/4 time. The piano part includes triplets and a forte (ff) section. The vocal part has lyrics in German and French. The score is marked "Red." and "ff".

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in common time (C). The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The score consists of two systems. The first system contains the first four measures of the song. The second system contains the final two measures, which end with a double bar line. The lyrics 'The Rose Tree' are written below the vocal line. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The vocal line is a simple melody with some grace notes and a final triplet of eighth notes.

Larghetto. ♩ = 84.

p *lento rit.* *a tempo* *lento rit.* *ad lib.*

Allegro. $\text{♩} = 132.$

p

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into four measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one flat. The second measure continues the melody. The third measure has a key signature change to two flats (B-flat and E-flat). The fourth measure concludes the phrase with a double bar line.

L'istesso tempo. ♩. = ♩.

7



(The work may begin with No 2 if desired.)

SCENE. A quaint garden; on one side a Japanese house with verandah of bamboo canes, at the back a fence with gate.

No 2. Chorus.

Allegro moderato. ♩ = 128. Sing O-hay-o (*pronounced O-hi-o*.)



CURTAIN RISES. A group of Japanese girls carrying flowers and fruit etc. as presents for O Hanu San; they are led by O Kitu San and O Kayo San.



dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born.

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born.

mp Gone like a dream is som - bre night *mf* The

mp In mist her wings pass out of sight

p

f Sun - God bathes the world in light, Sing O - hay - o, Sing O -

mf The Sun gives light, Sing O - hay - o, hay - o, Sing O -

f hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow-ing

hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow-ing

f

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -

hay - o, Sing O - hay - o, Sing O - hay - o, hay - o. Sing O -

hay - o, Sing O - hay - o, Sing O - hay - o, hay - o.

hay - o, Sing O - hay - o, We hail thee maid - en fair, Sing O -

hay - o, Sing O - hay - o, None can with thee com- pare, Ac -

cept our flo - ral gifts we pray, *mp* With
The dew still gleams on bud and spray, With

cresc. joy thoult come of age to-day, Sing O - hay - o, O - hay - o. Sing O -
cresc. joy thoult come of age to-day, Sing O - hay - o, O - hay - o. Sing O -

hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow-ing
hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow-ing

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -
dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -

hay - o, Sing O - hay - o, Sing O - hay - o, hay - o.

hay - o, Sing O - hay - o, Sing O - hay - o, hay - o.

mf Sing O - hay - o, O - hay - o, O bright and glad-some hour,

(O Hanu San appears on the verandah.) *mf* Sing O - hay - o,

Sing O - hay - o, O - hay - o, May bless - ing on thee show'r,

Sing O - hay - o, Sing O - hay - o. We

May hap - pi-ness and wealth in - crease, True

wish thee years of health and peace O

love a-hound and trou- bles cease, Sing O - hay - o, O-hay - o.

hay - - o, O - hay - - o.

cresc.

cresc.

cresc.

Sing O - hay - o, O-hay - o, O bright and glad-some hour,

Sing O - hay - o,

mf

mf

Sing O - hay - o, O-hay - o, May bless-ings on thee show'r.

Sing O - hay - o, Sing O-hay - o.

Sing O -

Sing O -

cresc.

f

hay - o, O-hay-o, O-hay - o, Sing O-hay - o, Sing O-hay - o, We greet the glowing

hay - o, O-hay-o, O-hay - o, Sing O-hay - o, Sing O-hay - o, We greet the glowing

f

dawn, Sing O-hay - o, Sing O-hay - o, A glad new day is born.

dawn, Sing O-hay - o, Sing O-hay - o, A glad new day is born.

mp Gone like a dream is som - bre night *p* The *mf*

In mist her wings pass out of sight

p

Sun-God bathes the world in light, Sing O-hay - - o Sing O -

mf The Sun gives light, Sing O-hay - o, hay - o, Sing O -

f

hay-o, O-hay-o, O-hay-o, Sing O-hay-o, Sing O-hay-o, We greet the glow-ing

hay-o, O-hay-o, O-hay-o, Sing O-hay-o, Sing O-hay-o, We greet the glow-ing

f

dawn, Sing O-hay-o, Sing O-hay-o, A glad new day is born. Sing O-

dawn, Sing O-hay-o, Sing O-hay-o, A glad new day is born. Sing O-

hay-o, Sing O-hay-o, Sing O-hay-o, hay-o.

hay-o, Sing O-hay-o, Sing O-hay-o, hay-o.

ff

(O Hanu San comes forward.)

No 3. Recit. and Air.

Thanks to you all.

Recitative.

O Hanu San.

Thanks to you all, my friends and com-rades dear, Your words of love

The first system of the musical score for the recitative. It features a vocal line in G major, 4/4 time, starting with a mezzo-piano (*mp*) dynamic. The vocal line includes a triplet of eighth notes. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The piano part consists of a series of chords and single notes, providing harmonic support for the vocal line.

— fall grate-ful on my ear, Still one sad thought must in my bo-som

The second system of the musical score. The vocal line continues with a triplet of eighth notes. The piano accompaniment continues with chords and single notes, maintaining the harmonic support.

dwell, That soon I part from friends I love so well!

The third system of the musical score. The vocal line concludes with a quarter note. The piano accompaniment includes a cadenza marked *p* (piano) and *Cadenza ad lib.* (ad libitum).

The fourth system of the musical score. It features a vocal line with a long note and a piano accompaniment with a long note. The system concludes with a double bar line and a key signature change to B-flat major.

Air. My Girlhood Days.

Andante. $\text{♩} = 84.$

O Hanu San. *p*

1. My girl-hood
2. Through fu-ture's

days are o'er, Trem-bling I stand Up-on the bor-der of an un - known
mist-y veil I can not see, I on - ly hear love's voice is call - ing

land, Sweet mem-ories fill my heart, as I re - call. Each child-ish
me, It fills my heart with joy, Yet sooth to tell, With tears my

pleas-ure, and who shared them all!
eyes are dim, I sigh fare - well!

Refrain. ♩ = 96.

Friends of my child-hood, where shall I find Such faith - ful hearts, so true and

kind? New friends_ may gath - er when far I roam, Still I_ shall

pine for thee, Child - hood's dear home! Still I shall pine for thee,

child-hood's dear home! *tempo primo.*

(spoken) KIRU. The sadness of your sweet strain has dimmed my eyes too, O Hanu San! May the day be far distant when we shall miss the sunshine of your presence!

HANU. That will be as my honoured father wills it! O Happy thought! That he is now on his way to me, and ere this glorious Sun has ceased to shed its light on this auspicious day, I shall behold his dear, dear face!

KARO. Then must you banish every cloud from your brow. Your dear father lives but to bring a smile to the countenance of his only child.

HANU. Nay, that he loves me, I know full well, but a loyal soldier thinks first of his country, and then of his home. Truly 'tis a noble calling, and when the time comes, I will give my heart to none but a brave soldier like my father.

No 4. Trio.

The Soldier, the Poet, and the Artist.
O Hanu San, O Kitu San, O Kayo San.

Allegro marziale. ♩ = 120

O Hanu San.

f

sol-dier shall my he-ro be, So bon-nie, so brave, and tall.

* Ten-shi-sa-ma he serves on land or sea, And re-sponds _____ to—

du-ty's call. With a mer-ry⁺boo-lay, they march a-way, To the

* The Emperor. + Shout.

B. M. Co. 1328

sound of the ko-to and the drum. Heart-y and free, will their wel-come be, When

joy-ful-ly home they come, For heart-y and free, will their wel-come be, When

joy-ful-ly home they come. With a mer-ry hoo-lay they march a-way To the
With a mer-ry hoo-lay they march a-way To the
With a mer-ry hoo-lay they march a-way To the

sound of the ko-to and the drum, Heart-y and free, will their wel-come be, When
sound of the ko-to and the drum, Heart-y and free, will their wel-come be, When
sound of the ko-to and the drum, Heart-y and free, will their wel-come be, When

+ musical instrument.

B. M. Co, 1328

joy-ful-ly home they come, For heart-y and free, will their wel-come be, When

joy-ful-ly home they come, For hearty and free, will their wel-come be, When

joy-ful-ly home they come, For hearty and free, will their wel-come be, When

joy-ful-ly home they come.

joy-ful-ly home they come.

joy-ful-ly home they come.

Andante.

O Kitu San. ♩ = 112

An art-ist shall my he-ro

be, Who wan-ders the wide world o'er, Who

catch-es the sheen of the glit - t'ring sea, And the waves as they

break on the shore, The ripen - ing corn and the

glow - ing dawn, all na - ture he tries to re - veal, From the

flow'r - ets hue, his pen - cil true, Its beau - ty seek to

steal Its beau-ty will seek to steal.

p

O Kayo San.

♩ = 108

A po-et shall my he-ro-be, He

colla voce

sings— of beau-ty and of grace, Of riv-ers and vales and

moun-tain and lea, Of the pride of home and race. In

p

cresc.

whis-pers low his words will flow, When he speaks of peace and love, But of

cresc.

he-ros who fell, their deeds he shall tell, In strains that re-sound a -

mf *f*

mf *f*

bove, In strains that re - sound a - bove.

grandioso

O Hanu San. *p*

Oh!

O Kitu San. *p*

Oh!

O Kayo San. *p*

Oh!

p

$\text{♩} = 132$

wheth-er my he-ro's a po-et grave Or

wheth-er my he-ro's a po-et grave An

wheth-er my he-ro's a po-et grave, A po-et shall my he-ro be Or

colla voce

if he's an art-ist free

art-ist. An art-ist shall my he-ro be, who wan-ders the wide world

if he's an art-ist free

Or wheth-er my he-ro's a sol-dier tall, A

o'er Or wheth-er my he-ro's a sol-dier tall,

Or wheth-er my he-ro's a sol-dier tall,

sol-dier shall my he-ro be, so bon-nie, so brave, and tall.

Ten-shi - sa-ma he serves on land or sea, And re - sponds ——— to du - ty's

O Hanu San.

call But wheth-er my he-ro's a po-et grave, An art-ist or sol-dier

O Kitu San.

O Kayo San.

But wheth-er my he-ro's a po-et grave, An art-ist or sol-dier

But wheth-er my he-ro's a po-et grave, An art-ist or sol-dier

tall, He must be true As the skies are blue, And love me best of

tall, He must be true As the skies are blue, And love me best of

tall, He must be true As the skies are blue, And love me best of

ritard. .

ritard.

ritard.

ritard.

all And love me, love me best, best of all.

all And love me, love me best, best of all.

all And love me, love me best, best of all.

a tempo

KITU. Ah well! we must banish such thoughts now and get to work, for there is much to be done to prepare the decorations for our festival to-day. We intend to make Hanu's coming of age, a real joyous day, don't we girls?

ALL. We do indeed.

KAYO. Look here, fair cousin Kitu; would it not be better if, instead of talking about getting to work, you were to come and give us the benefit of your artistic taste in sorting and arranging this heap of flowers which we have brought to decorate the lantern cords.

KITU. Right Kayo! but be not cross with me, for like the barber's mule, I can work better on hay than sticks; however, no more words; come girls, to work, to work, and while we weave the garlands, let us sing our flower song.

(During the singing of the following Chorus the girls seat themselves, and weave garlands of flowers, some make ropes of straw (shimenawa) others, tufts of colored paper and straw (gohei) bunches of fern leaves (urajiro) to hang on the ropes, from which the lanterns will be hung bye and bye. These are always extensively used at any Japanese festival. O Hanu San alone remains idle.)

No 5. Flower Chorus.*

Allegretto con grazia. ♩. = 68.

pp

1. With nim - ble fin - gers
2. Take em - blem true of
3. With bright - hued leaves Vir -
4. These pop - pies red will
5. These leaves are dead, throw

gar - lands gay we weave, And ten - der thoughts are with the
hap - py love, the Rose, And lil - ies white for pu - ri -
gin - ia Creep - er cries, "I cling to thee in sun - shine
con - so - la - tion bring, Should e'er the wind of sor - row
sad - ness far a - way, Chrys - an - the - mums in - stead de -

flowers en - twined With ev - 'ry blos - som
ty and peace The mod - est Vio - let,
and in shade Ve - ron - i - ca fi -
chill thy bower The Pas - sion - flow - er
note Good Cheer For - get - me - not is

fair she will re - ceive, — A mes - sage sweet of love — and
 sweet - est flower that grows, — These Blue - bells show that Faith — shall
 del - i - ty im - plies, — and Am - a - ryl - lis well — be -
 faith in God will sing, — Ver - be - na pray for me, — in
 all we ask to - day, — Life's flow - ers strew thy path — for

Red. Red. Red. Red.

friend - ship kind, — A mes - sage sweet of
 nev - er cease, — These Blue - bells show that
 comes a maid, — And A - ma - ryl - lis
 dan - ger's hour, — Ver - be - na, pray for
 man - y a year, — Life's flow - ers strew thy

Red. * Red. * Red. *

love and friend - ship kind.
 Faith shall nev - er cease.
 well be - comes a maid.
 me, in dan - ger's hour.
 path for man - y a year.

D.C. D.C. *

After last stanza

Red. * Red. * Red. *

(At the end of Chorus, Chaya enters from the house and bows low to O Hanu San.)

CHAYA. Greeting, most illustrious Mistress! Your servant has patiently looked for your coming in the Lasluki (dwelling room) for the Amacha (sweet tea) waits to be sweetened by the magic of your fair hands, and it is not well that you spend the day in idleness.

O HANU SAN. Patience! my dear, faithful Chaya! you are over-zealous on my account, in your anxiety that all be in order for our gathering to-night. The hours are many and the shadows will grow long, ere the rosy hues of sunset proclaim the approach of evening. Nevertheless, it is well to be prepared; so, fair cousins, let us to our duties in the house as Chaya suggests. Come, Kitu and Kayo, come!

(Exits Chorus in different directions, leaving flowers etc. on stage. Kitu and Kayo go into the house with O Hanu.)

CHAYA. Patience! Patience indeed! I've so much to do, that I don't know which way to turn or what to do first; how I shall get through the day, I don't know.

No 6. Whatever shall I do.

(A patter song.)


Allegretto. $\text{♩} = 108$.

p

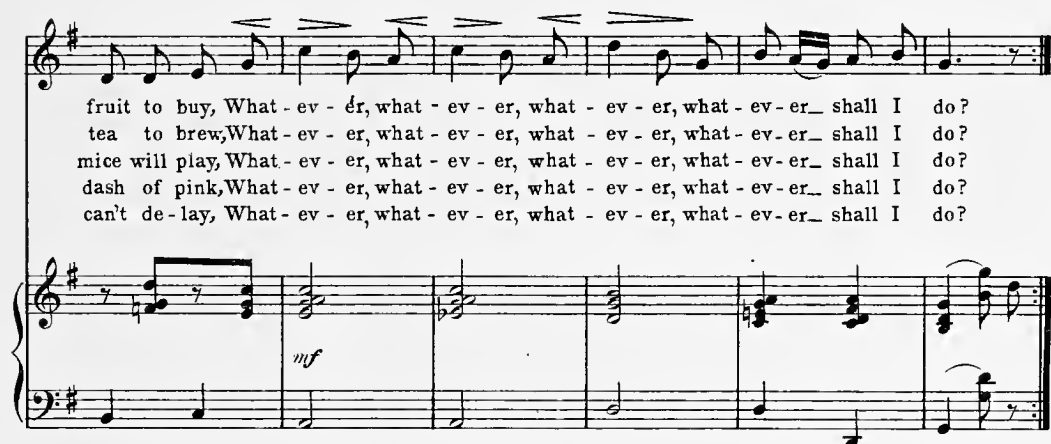
Chaya. *p*

1. Oh I've such a lot to do, I shall nev - er get it
2. My new Ki-mo - na's torn, for I caught it on a
3. That shi - men - a - wa's wrong, It — should be ver - y
4. The ku - rum - ay - a's late, It — must be near - ly
(straw rope)
(carriage runner)
5. That ko - to wants some strings, Oh! dear! how many
(harp)

through, There's bread to bake and ker-wash-i to make and lots of sa - ki too! I've
thorn, My hair's a sight, I'll look a fright, It real - ly can't be borne, These
long, Some more go-hei of pa - per grey, The col - our is too strong. That
eight, That man's a bore, I can't en - dure, His wa - ges I'll a - bate. The
things Are left undone, while they make fun, What care a house - hold brings. The



all the lamps to trim, Be - fore the light gets dim, There's fish to fry and
gar - lands must be hung, These lan - terns must be swung, There's bird's-nest stew and
(fernleaves)
u - ra - ji - ro brown Will have to be pull'd down, When cat's a - way, the
Jin - rick - is - ha's old, I'll paint it up with gold, And give it, I think, a
mas - ter will be home, He prom - ised he would come, I must a - way, I



fruit to buy, What - ev - er, what - ev - er, what - ev - er, what - ev - er_ shall I do?
tea to brew, What - ev - er, what - ev - er, what - ev - er, what - ev - er_ shall I do?
mice will play, What - ev - er, what - ev - er, what - ev - er, what - ev - er_ shall I do?
dash of pink, What - ev - er, what - ev - er, what - ev - er, what - ev - er_ shall I do?
can't de - lay, What - ev - er, what - ev - er, what - ev - er, what - ev - er_ shall I do?



After last Stanza.

CHAYA. Here I am, wasting my time when I should be about— Oh dear me! What should I not be about? Whatever, whatever, whatever shall I do first?

(Chaya is going into the house, but hearing the chant of lamentation from within, she pauses and then returns, wringing her hands.)

No 7 Chant of Lamentation.

Sayonara.

(Good-bye.)

To be sung by invisible chorus in the house, very softly, during the following dialogue. If necessary the chorus might be repeated.

Larghetto. ♩ = 68.

The first system of the musical score is in 4/4 time, marked 'Larghetto' with a tempo of 68 beats per minute. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'Say' and a half note 'o'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The lyrics 'Say - o - na - ra, 'tis a' are written below the vocal line.

The second system continues the musical score. The vocal line has a half note 'na' and a half note 'ra', followed by a half note 'Say' and a half note 'o'. The piano accompaniment continues with similar patterns. The lyrics 'knell of sor - row. Say - o - na - ra, Say - o - na - ra! For hope has flown and' are written below the vocal line.

The third system continues the musical score. The vocal line has a half note 'na' and a half note 'ra', followed by a half note 'Say' and a half note 'o'. The piano accompaniment continues with similar patterns. The lyrics 'dark to - mor - row. Say - o - na - ra, Say - o - na - ra!' are written below the vocal line.

The fourth system continues the musical score. The vocal line has a half note 'na' and a half note 'ra', followed by a half note 'Say' and a half note 'o'. The piano accompaniment continues with similar patterns. The lyrics 'The Sum - mer sky is black and drear - y, Say - o - na - ra,' are written below the vocal line.

Say - o - na - ra! My heart is des - o - late and ver - y wea - ry,

Say - o - na - ra! My heart is des - o - late and ver - y wea - ry,

Say - o - na - ra, Say - o - na - ra!

Say - o - na - ra, Say - o - na - ra!

CHAYA. (list'ning) The Sayonara! The Sayonara! What trouble has fallen upon us, on this day of all days! Ah me! Ah me! I must find out at once the cause for all the woe.

(O Hanu San enters from house weeping, followed by Kitu who carries a scroll, and Kayo carrying a caged bird. Chaya runs and embraces Hanu.)

CHAYA. Speak! Star of my heart! Say what sorrow has now befallen us.

HANU. Alas! Alas! Chaya my tongue is dumb with grief.

CHAYA. Speak! O Kitu Sau. I implore thee, what sorrow has come to us?

KITU. (pointing to scroll). Herein lies the poison that has blighted the heart of our sweet flower. 'Tis from her illustrious father, who says he must at once start for the seat of war in China, and cannot even visit his loved one first. Therefore he will not be present at our festivities this evening.

CHAYA. Sad news indeed, indeed!

KAYO. (holds up cage). Grieve not so sorely, dear cousin! Has he not breathed his spirit into this pretty songster, and sent him to you as is the custom, until such time as our beloved shugo sama (emperor) shall spare him to return to those he loves.

CHAYA. It is well! Our drooping flower even now lifts up her head, her tears are but as the rain-drops, which sparkle in the heart of a blossom refreshed by a passing shower. Speak, O Hanu, speak to thy bird and perhaps, maiko, (term of endearment) it may answer thee. Should it do so in joyous notes, our hearts will gladden indeed.

No 8. O Tori Kayo.

(The singing bird.)

O Hanu San.

Allegretto. ♩ = 132

O Hanu San.

mp

1. O To - ri Ka - yo, Bird of love, —

a tempo

rit.

p

list to me now I pray! — Hast thou no mes - sage

rit.

sent to me From lands so far — a - way? —

rit.

(The bird music might be played on a piccolo.)

★

(bird)

★ *a tempo*

My long - ing heart will un - der - stand, What

ev - er thou - dost tell, I'll whis - per all my

thoughts to thee, You'll keep my se - cret well, You'll

ad lib.

keep my se - cret well.

colla voce

(bird)

p

p Ah ah ah

p Ah ah ah ah *f* *p* ah ah

rit. ah *rit.* *p*

2. Oh joy! Oh joy! Thou *a tempo* *rit.* *p*

bird of love, Thy strain is bright and free, With

hap - py_ hope my bos - om thrills My fa - ther thinks__ of__

me._____ (bird)

pp

Yet now,___ me thinks thy

p

note___ is sad,___ What means this mourn- ful lay?_____

Is he in dan - ger, trou - ble or pain O Bir - die kind,___ say

First system of the musical score. The vocal line (treble clef) begins with the lyrics "nay! O Bird - ie kind say nay!". The piano accompaniment (grand staff) features a flowing melody in the right hand and a steady bass line in the left hand. The tempo is marked *colla voce*.

Second system of the musical score. The vocal line (treble clef) includes the lyrics "(bird) Ah ah". The piano accompaniment (grand staff) continues with a melody in the right hand and a steady bass line in the left hand. The tempo is marked *p*.

Third system of the musical score. The vocal line (treble clef) includes the lyrics "ah Ah ah". The piano accompaniment (grand staff) continues with a melody in the right hand and a steady bass line in the left hand. The tempo is marked *p* and *f*.

Fourth system of the musical score. The vocal line (treble clef) includes the lyrics "ah ah ah". The piano accompaniment (grand staff) continues with a melody in the right hand and a steady bass line in the left hand. The tempo is marked *p*, *rit.*, and *a tempo*.

Fifth system of the musical score. The vocal line (treble clef) is silent. The piano accompaniment (grand staff) continues with a melody in the right hand and a steady bass line in the left hand. The tempo is marked *p*.

mf

What dost thou say, his grief— is o'er, He thinks not of the

mf

past, His du-ty done, he will re-turn To

his lov'd home at last. (bird)

f

O To ri Ka - yo! Haste that day,— Be - guile me with thy

song, _____ While hear - ing thy strain_ I'll not___ com-plain, Though

wait - ing_ hours_ are long, _____ Though wait - ing hours ' are

colla voce

long. _____

(bird)

p

Ah___ ah___ ah___ ah___

p

ah___ ah___ ah___ ah___

f *p* *rit.* *pp*

Chorus enter.

KIRU. It answers thee! It answers thee! List! How sweet the song.

Kayo. The omen is good. The spirit of thy dear father will in very truth be with us this evening and naught shall dim the joyousness of our ceremonial.

CHAYA. See the sun is at its zenith. The time for the mid-day siesta is at hand. Rest here thy weary head, sweet mistress, and may the angel of peace and consolation descend to thee in dreams. (aside) I go to my humble nap within.

(Arranges O Hanu in a comfortable position in the shade, exit Chaya—the others fan O Hanu and arrange themselves in groups during the playing of symphony to № 9.

The Siesta.

No 9. Lullaby.

(Chorus.)

Lento lusingando. $\text{♩} = 56$

The musical score is for a piece titled "Lento lusingando" in 6/4 time, with a tempo marking of $\text{♩} = 56$. The score is written for piano (pp) and is marked "con espress." (con espressione). It consists of four systems of music, each with a treble and bass staff. The first system has a key signature of one flat (B-flat). The second system has a key signature of two flats (B-flat and E-flat). The third system has a key signature of three flats (B-flat, E-flat, and A-flat). The fourth system has a key signature of four flats (B-flat, E-flat, A-flat, and D-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked "pp" and the second system is marked "con espress.".

p con espress.

1. See, where the sun is high,
2. Hark to the dis-tant sea
p con espress.

1. See, where the sun is high,
2. Hark to the dis-tant sea

Shin - ing in az - ure sky, Soft flee - cy clouds float by, Na - ture's a - sleep!_
Rip - pling so la - zi - ly, Gen - tly it croons to thee, Rest! Lull - a - by!_

Shin - ing in az - ure sky, Soft flee - cy clouds float by, Na - ture's a - sleep!_
Rip - pling so la - zi - ly, Gen - tly it croons to thee, Rest! Lull - a - by!_

Still - ness reigns ev - 'ry-where Rest thee now, free from care Fann'd by soft
Cur - tained by shad - ows tall Drow - sy our eye - lids fall Slum - ber steals

Rest thee now, rest thee. Lull - a -
Rest thee now, rest thee. Lull - a -

sum-mer air, Watch we will keep. Watch! Watch!
o - ver all, Sleep Lull - a - by! Sleep! Sleep!

by Lull - a - by! Watch! Watch!
by Lull - a - by! Sleep! Sleep!

After 2^d Stanza

we will keep. Sleep! Sleep! Lull - a -
Lull - a - by.

we will keep. Sleep! Sleep! Lull - a -
Lull - a - by.

All fall asleep.

by!

by!

dim. e rall. *ppp*

Curtain should fall
for a few minutes.

Act II.

SCENE the same, but profusely decorated, and two high seats placed near centre.

No 10. Instrumental Introduction to Part II.

(During the introduction Nora and Dora, twin sisters, enter dressed very primly and exactly alike. Miss Knowall follows.)

Time, early morning.

Larghetto. $\text{♩} = 60$.

pp (Birds.)

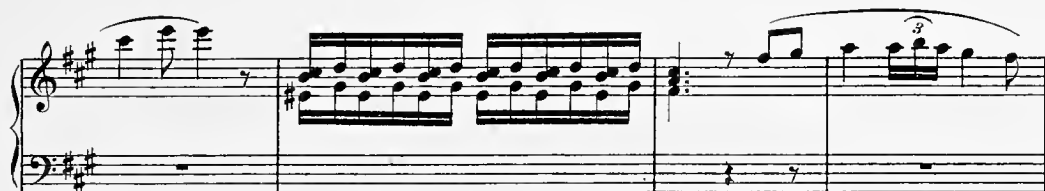
Curtain.

(Enter Nora and Dora,— they look over fence at back, then to right and left, try the latch

and generally display an inquisitive disposition.)

Oboe.

Bassoon.



(Miss Knowall enters and looks about.)



NORA. Oh! Miss Knowall here's such a pretty garden.

DORA. Such a pretty garden! Don't you think we might take one peep inside?

NORA. Just one peep inside?

Miss K. Well there does not appear to be any one about, (enters) so I think that in the pursuit of knowledge one is justified sometimes in putting etiquette on one side; but we will refer (looks at guide book) Manners and customs; garden—g, ga, (reads) "It is usual in the more remote districts," now, where ever have those young ladies gone? (Re-enter Nora and Dora who had slept away.)

DORA. See! Miss Knowall. Isn't that a remarkable flower?

NORA. A very remarkable flower!

Miss K. Well! Yes, I should think it is—indigenous to the country, no doubt. We will refer—Flora, flora. F, l. Now young ladies, take out your note books and jot down its characteristics, while I make a rapid sketch. It may come in useful when I give my next lecture to the Hopsom-on-the marsh Horticultural Society.

DORA. (pouting) We didn't bring our note books, and we are tired of doing lessons all day long.

NORA. All day long. We do want a little recreation sometimes!

Miss K. Recreation sometimes!

DORA. Yes! Recreation sometimes!

No 11. Duet.

Nora and Dora.

We are not finished yet.

Allegro. $\text{♩} = 108$

Piano introduction in 6/8 time, marked *p* (piano). The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Nora and Dora.

Vocal entry for Nora and Dora, marked *p* (piano). The melody is simple and clear, suitable for two voices.

1. We be - gan to learn the
2. Then at six we stud - ied
3. We had num - ber'd but e -
4. When we were but fif - teen,

Piano accompaniment for the first vocal line, marked *p* (piano). The piano part consists of chords and a simple bass line.

al - pha - bet, When we were on - ly two, At
 al - ge - bra, Were taught the use of globes, Took
 lev - en years, When we were sent to France, At
 we were sent To Rus - sia, Greece and Spain, At

Piano accompaniment for the second vocal line. The piano part continues with chords and a simple bass line.

three we did ad - di - tion sums And long di - vi - sion
 sci - ence when we were but seven, And heard a - bout mi -
 twelve we were so awk - ward that They had us taught to
 six - teen went to In - di - a, Then start - ed home a -

Piano accompaniment for the third vocal line. The piano part continues with chords and a simple bass line.

too, — We tried to parse a sen - tence hard, When
 crobes, — At eight we learn'd as - tron - o - my, And
 dance, — We talked in Ar - a - bic and Greek, When
 gain, — And now we're sev - en - teen, we're told, More

we were on - ly four, — At five we learn'd ge -
 log - ie knew at nine, — At ten we took a
 we were but thir - teen, — At four - teen we were
 know - ledge we must get, — We'll be eigh - teen to -

o - graph - y And maps we drew a score. — *D.C.*
 Ger - man course In charge of a strict frau - lein. —
 prod - i - gies The like was nev - er - seen. —
 mor - row and We are not fin - ished yet! —

colla voce

D.C.

After last stanza.

MISS KNOWALL. Finished! I should think not my dears! Why, when I went to school!

No 12. Song.

Miss Knowall.

When I went to school.

Larghetto. ♩ = 108.

With dignity.
mp

1. It

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'It' on the first line of the staff. The piano accompaniment starts with a piano (*p*) dynamic and consists of a series of eighth and sixteenth notes in both hands, creating a rhythmic pattern.

The second system continues the musical score. The vocal line has the lyrics: "seems a long, long time a - go Since first_ I_ went to wrote, a scratch-y slant - ing hand On cop - y_ book or". The piano accompaniment continues with similar rhythmic patterns, including some chords and rests.

The third system of the musical score. The vocal line has the lyrics: "school, Ah! things were ver - y dif - f'rent then, We had a strict - er slate, We had to be in school by nine, And went to bed at". The piano accompaniment features a more complex rhythmic pattern with some triplets and chords.

The fourth and final system of the musical score. The vocal line has the lyrics: "rule, We call'd our teach - ers 'Ma'am' and 'Sir,' And eight, We had no half - term hol - i - days, And". The piano accompaniment continues with a steady rhythm, ending with a *cresc.* (crescendo) marking. The vocal line also has a *cresc.* marking above it.

all stood in a row; We put our hands, be - hind our backs And
if we spoke a word, Were kept an hour - aft - er school Made

said our les - sons so, We put our hands be -
fast to a stiff back - board! Were kept an hour -

hind our backs And said our les - sons so!
aft - er school Made fast to a stiff back - board!

2. We
3. We

worked some won - drous sam - plers then, In worst - ed blue and

red. And stood on forms for pun - ish - ment, With

books up on our head. We'd nev - er heard of

bi - cy - cles, of hock - ey, golf, or play, And

cresc.

if I'm asked which— I pre-fer, I'd— choose the— mod-ern

way; And if I'm asked which I pre-fer, I'd—

choose the mod-ern way.

(During the singing of No 13 Nora and Dora slip away and go into the house.)

MISS KNOWALL. There now, they have again disappeared! What frivolous pupils I have. Before I go to seek them however, I must positively take a sketch of this quaint residence.

While she arranges her folding easel and seat, and during the following soliloquy, twenty measures of the symphony of the Lullaby No 9 is to be played very softly.

How very peaceful it is! so soothing! I declare I feel quite drowsy (gradually falls asleep.)

No 13. Tip-toe Chorus.

Leggiero. ♩ = 124

pp

1. Hush! sh! sh!
2. Hush! sh! sh!
3. Hush! sh! sh!

pp

Let us steal in qui-et-ly,
Clos-er yet to her we creep,
Just when she be-gins to wake,

like this! now peep!
open eyes!

like this! Hush! sh!
now peep! Hush! sh!
open eyes! Hush! sh!

sh! She will ne'er dis-cov-er that there's aught a-miss!
sh! She is ver-y qui-et, she has gone to sleep!
sh! March round and we'll give to her a great sur-prise!

The musical score is written for three parts: two vocal staves and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Leggiero' with a quarter note equal to 124 beats. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a 'pp' (pianissimo) dynamic marking. The vocal parts have lyrics that are repeated three times, corresponding to the numbered vocal lines. The lyrics describe a stealthy approach to a sleeping person, with a playful warning at the end.

Very lightly

Let your steps be ve - ry light, Creep - ing round her left and right,
 For - eign - ers are all so rude, How dare she in here in - trude; For
 All your par - a - sols spread out, She'll be start - led there's no doubt,

1st and 2d Stanzas.

After 3d Stanza.

Al - ways keep - ing out of sight! Hush! hush! hush! Now! now!
 mis - chief we are in the mood! At a sig - nal give a shout!

ff Allegro.

Now *ff* (They surround her and with the last "Now", open suddenly their parasols.)

ff Allegro.

Miss KNOWALL. (screams) Oh! what is that?

Surrounded, im - prisoned by native soldiers,

Help Nora! Help Dora! Dear me how foolish!
 they are only girls, after all!

Nº 14. Solo and Chorus.

Miss Knowall and Jap. Girls.

Chères Mademoiselles!

MISS KNOWALL. I must speak to them. What is the Japanese for "Will you kindly allow me to pass? I cannot remember a word. Perhaps they understand French.

♩ = 108

Andante modto.

Miss Knowall.

Chères Mesde-moi -

selles, — je vous im-plore! *più mosso* Chères Mesde-moi -

Jap. Girls.

Am-ma Kan-is - che - mo go yeer

Maestoso. (Marseillaise.)

selles, — je vous im-plore! Per-met-tez - moi, — Per-met-tez - moi, Chères

Mesde - moi - selles — per-met-tez - moi — d'al-ler sor - tir!

Allegro vivace. ♩ = 168
Japanese Girls.

55

Jer - in - ki - sha Ku - ram - a - ya tsu - ki yo - ro in Ko - ka - ni

Ar - i - ga - to Say - o - na - ra Ki - ku hi - to no - nash - i.

spoken:
"Dear me! this
is most embar-
rassing. I'll try
German."

Andante.
O Lie - be Mäd - chen, hö - ret mich: *più mosso*

Andante. Ar - i - a - ke - no hy - a - ka - man.

German Volkslied.
O lie - be Mäd - chen, hö - ret mich! O lie - be Mäd - chen,

O lie - be Mäd - chen, Nicht sie die Deut - sche spre - chen kann!

Jap. Girls.

Jer - in - ki - sha Ku - ram - a - ya tsu - ki - yo - ro in Ko - ka - ni Ar - i - ga - to

Say - o - na - ra Ki - ku hi - to no - nash - i.

spoken:

"What ever shall I do? I shall never get away. I am afraid I have quite forgotten Italian! however I must make an effort to remember a few words."

Andante.

Oh, si - gno - ri - ne pi - e - ta!

Jap. Girls.

più mosso

Chi - ni - na - ku ay - a - gi - no

Miss Knowall.

Oh, si - gno - ri - ne pi - e - ta!

(Trovatore)

Oh, si - gno - ri - ne pi - e -

ta - Par - la - - te voi, Par-la-te voi l'I - ta - lia -

Allegro vivace. ♩ = 168.

no? Jap. Girls.

Jer - in - ki - sha Ku - ram - a - ya tsu - ki - yo - ro

Allegro vivace. ♩ = 168.

in Ko - ka - ni Ar - i - ga - to Say - o - na - ra Ki - ku hi - to no nash -

i. (Miss Knowall sits down despondingly.)

(O Hanu San comes running in; girls disperse.)

O HANU SAN. What is the meaning of this disturbance? (sees Miss Knowall.) What can this mean? An English lady in distress! Madam, what can I do to assist you?

MISS KNOWALL. Ah! you speak English! If you would kindly ask these young ladies to allow me to depart. They seem to resent my presence here, and I am sure I apologize for my thoughtless conduct. I could not make them understand.

O HANU SAN. Why, madam, they speak English too, the study of that language is now considered an indispensable part of a Japanese lady's education. Are you English?

MISS KNOWALL. English? By no means. I'm American, through and through.

No 15. In praise of America.*

O Hanu San and Chorus.

Maestoso. ♩ = 124

1. We've learn'd to love the A - mer - i - can race, To
 2. The A - mer - i - can girls I have been told, Are
 3. Our clev - er men to A - mer - i - ca go, On

fol - low A - mer - i - can ways With all their pro - gress
 gen - tle good and true, The men are hon - est
 work and stud - y bent, Their mu - sic and their

to keep pace, Their stur - dy strength to praise! _____ A -
 brave and bold, And love their coun - try too! _____
 books we know, We hon - or their Pres - i - dent! _____

* Name of any country may be substituted at pleasure, the last speech on page 57 being changed to correspond.

Refrain repeat in Chorus.

mer-i-ca, A-mer-i-ca, Here's hom-age from Ha-nu San, And

may true friend-ship ev-er-last, Twixt A-mer-i-ca and fair Ja-pan.

D. S. S.

After last stanza.

(During the singing of the song Nōra and Dora enter from house.)

MISS KNOWALL. Oh! my dears! where have you been?

NORA. Oh! we've been having a real good ripping time.

DORA. Such a ripping real good time, this lady (pointing to O Hanu San) has been kind enough to invite us into the house and has shown us all the preparations.

NORA. The preparations for a great ceremony which takes place this evening, when she celebrates her coming of age.

MISS KNOWALL. How extremely interesting! If we could— I scarcely like—

HANU. (smiling): If you would honor us with your distinguished presence it would add much to our pleasure, and I shall then be assured that you have forgiven the thoughtless jest of my friends.

(They bow their acknowledgments and thanks. A gong sounds.)

KITU. It is the evening hour and the ceremonies are about to commence.

(Chaya enters carrying a low stool on which O Hanu seats herself; as the song proceeds the various things alluded to are brought forward by four of the girls and handed to Kitu.

No 16. Carmine lips.

Kitu with Chorus.

Allegretto con grazia. $\text{♩} = 80$

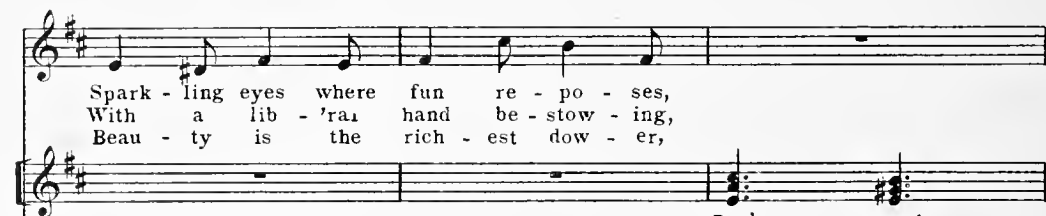


Kitu.

Car - mine lips and cheeks like ros - es,
Bring forth pearls and ru - bies glow - ing
Now to crown all, bring a flow' - er

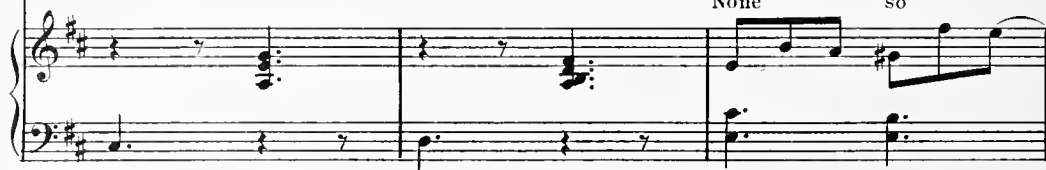
Chorus.

Just a touch! —
How they shine! —
For her hair! —



With a lib - 'rai hand be - stow - ing,
Beau - ty is the rich - est dow - er,

Don't need
Gems en -
None so



Fair white brow and ra - ven tress - es,
 Bring her robes em - broid - er'd quaint-ly,
 In her mir - ror shy - ly glanc-ing,

much!
 twine!
 fair!

Dain - ty
 Fash - ion
 Smiles be - .

See! that curl her neck ca - res - es!
 Es - sence, too, with per - fume faint - ly,
 Sure a vi - sion more en - tranc-ing,

feet
 rare
 tween

Make that
 Scents the
 Ne'er was

neat.
 air.
 seen.

Sym: after last stanza.

D. S. §

While the song and chorus is being sung and acted, some should busy themselves by bringing in lighted lanterns which they hang up. At the conclusion of the song, O Hanu moves to one side, attended by 6 or 8 companions. Some exit into house, returning with lanterns swinging on poles. Chaya brings forward to centre of stage a small table. Kitu places on it a portrait of the Mikado, Kayo places flowers before it. The Japanese colors are displayed and O Hanu San comes forward and salutes the portrait, by bowing till her head touches the table. The others, who have not lanterns, follow two or three at a time and do likewise. During this ceremony all sing the Japanese National Anthem.

N.B. Instead of introducing a portrait of the Mikado, a good effect is made by Chaya rushing in in a perturbed state announcing an unexpected visit from the Mikado himself. The Mikado enters, followed by two or four little boys, a seat is placed for him and the national anthem is sung. He stays to the end.

No 17. Japanese National Anthem.

♩ = 88

mf Ki - mi ga - a yo - o wa Chi - yo mi - i - i

mf yac - hi - mo in sa - za - re I - shi - no I - wa o to

p

p

f na - ri - te Ko - ke no Mu - u su - u ma - a - de.

f

(At the conclusion of the national anthem which may be repeated two or three times if necessary, O Hanu San takes one of the high seats and Miss Knowall is conducted to the other, while the dance is performed.)

No 18. Japanese Dance.

Introduction.
Allegro. ♩ = 160

The Introduction is in 4/4 time, key of B-flat major. The right hand features a melody of eighth and quarter notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic.

Dance.

The Dance section begins with a piano (*p*) dynamic, marked *very lightly*. The right hand has a melody of eighth notes, and the left hand continues with a steady eighth-note accompaniment.

The second system of the Dance section continues the eighth-note accompaniment in the left hand and the melodic line in the right hand.

The third system of the Dance section features a crescendo in the right hand melody, marked with a *f* (forte) dynamic, while the left hand accompaniment remains steady.

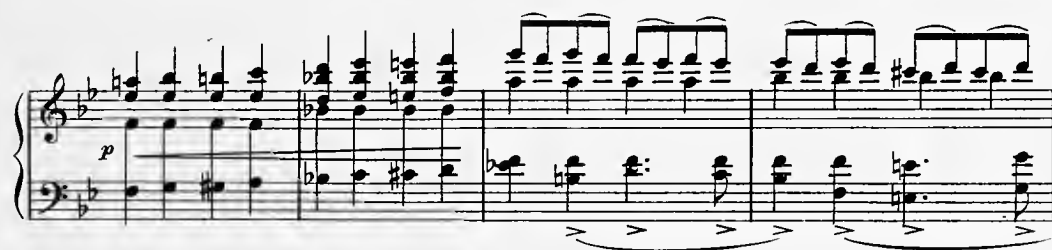
The fourth system of the Dance section continues the melodic and accompanimental patterns.

The fifth system of the Dance section concludes with a *cresc.* (crescendo) marking in the right hand, leading to a final cadence.





TRIO.



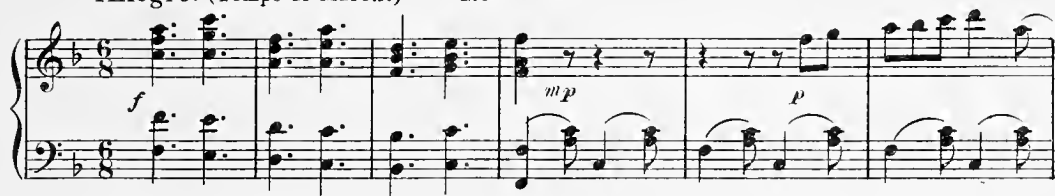


No 19. Finale.

Procession of Lanterns and Final Chorus.

CHAYA goes first, carrying cage which she places on a raised seat in centre beside O Hanu San. During the following Chorus, Nora and Dora take off their bracelets, and give them to Hanu. Miss Knowall presents her with a large book on which the words "English Grammar" are printed in conspicuous letters. The procession and movements of the chorus may be as elaborate or as simple as circumstances permit.

Allegro. (Tempo di March.) ♩ = 120



The final system includes vocal parts and piano accompaniment. The vocal lines are in G major (one sharp) and 6/8 time. The lyrics are: "Stars shin - ing bright be-gem the night, — The". The piano accompaniment continues with the same eighth-note pattern as the previous systems.

state - ly moon gleams pale, Like rip - pling

state - ly moon gleams pale, Like rip - pling

strain her sil - v'ry beams_ Bid Ha - nu San, All Hail!

strain her sil - v'ry beams_ Bid Ha - nu San, All Hail!

8 1st time.

2^d time.

Stars shin - ing bright be-gem the night— The state

Stars shin - ing bright be-gem the night— The state

ly moon gleams pale, Like rip - pling

ly moon gleams pale, Like rip - pling

strainshersil - vry beams Bid Ha - nu San, All Hail! The

strainshersil - vry beams Bid Ha - nu San, All Hail! The

Trio.

birds and bees, the wav - ing trees, The zeph - yr's

birds and bees, the wav - ing trees, The zeph - yr's

gen - tle gale, All join the song, our notes pro -

gen - tle gale, All join the song, our notes pro -

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "gen - tle gale, All join the song, our notes pro -".

long Bid Ha - nu San All Hail!

long Bid Ha - nu San All Hail! All hail!

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "long Bid Ha - nu San All Hail!".

The zeph - yr's

The zeph - yr's

The third system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "The zeph - yr's".

gen - tle gale.

gen - tle gale.

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts sing the words "gen - tle gale." with a long note on "gale" that spans across the bar line. The piano accompaniment features chords in the right hand and a moving bass line in the left hand.

Bid Ha - nu San All Hail!

Bid Ha - nu San All Hail!

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts sing the words "Bid Ha - nu San All Hail!" with a long note on "Hail!" that spans across the bar line. The piano accompaniment features chords in the right hand and a moving bass line in the left hand.

mp *p*

The third system of the musical score consists of two staves, both for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system begins with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) dynamic, and ends with a piano (*p*) dynamic. The right hand plays chords, and the left hand plays a moving bass line.

The fourth system of the musical score consists of two staves, both for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system continues the piano accompaniment from the previous system, featuring chords in the right hand and a moving bass line in the left hand.



Stars shin - ing bright be-gem the

Stars shin - ing bright be-gem the

This system contains the first vocal entry and the piano accompaniment. The vocal staves show the melody for the first two lines of the verse, with the lyrics "Stars shin - ing bright be-gem the". The piano accompaniment continues from the introduction.

night — The state - - ly moon gleams pale, Like

night — The state - - ly moon gleams pale, Like

This system contains the second vocal entry and the piano accompaniment. The vocal staves show the melody for the next two lines of the verse, with the lyrics "night — The state - - ly moon gleams pale, Like". The piano accompaniment continues.

rip - pling strains hersil - v'ry beams — Bid Ha - nu San All

rip - pling strains hersil - v'ry beams — Bid Ha - nu San All

This system contains the third vocal entry and the piano accompaniment. The vocal staves show the melody for the final two lines of the verse, with the lyrics "rip - pling strains hersil - v'ry beams — Bid Ha - nu San All". The piano accompaniment concludes the piece.

hail! Bid Ha - nu San all hail! Bid Ha - nu

hail! Bid Ha - nu San all hail! all hail! Bid Ha - nu

ff San all hail! all hail! all hail! all

ff San all hail! all hail! all hail! all

ff

hail! all hail!

hail! all hail!

Curtain.

THE PERSIAN PRINCESS

Operetta in One Act for Women's Voices

By CHARLES VINCENT

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According to an Eastern Romance the horoscope revealed that the Princess Zobeide would not survive noon of her 17th birthday. Upon the same day there was to be celebrated her public betrothal to her as yet unseen husband. There was great anxiety on all sides in anticipation of the fateful day. As a day does not ordinarily end at noon, it behooved all to see that the Princess pass noon-time without the word "birthday" being spoken. Various entertaining devices were employed to keep the Princess from missing the absence of her betrothed and the interim from morn until noon was occupied with songs and dances. The Romance says that all worked successfully and the life of the Princess was spared.

The score of this charming work is brightened by the addition to the piano accompaniment of tambourines, triangles, bells, cymbals and bird whistles. The operetta calls for five principals, a chorus of handmaidens, minstrels and mountaineers, and can be given with, or without, scenery and costumes. The music is simple and captivating.

THE LOST NECKLACE

An Adventure in Spain

Operetta in One Act for Women's Voices

By CHARLES VINCENT

Vocal Score n. \$1.25

Libretto ea. .05, \$3.00 per 100

As the sub-title of this work indicates, the scene is laid in Spain. This permits of picturesque costuming and stage settings, which form an important factor in all amateur theatricals. The color scheme is heightened by gipsies who take a vital part in the plot. The time of action is that of the grape harvest; gay dances, to the rhythm of castanets, tambourines and triangle, interrupt the action; which comes to a dramatic situation by force of clever complications. The vocal parts are simple, the music is of a light and tuneful nature, and particularly full of "catchy" numbers. All properties and other accessories for the staging of this playlet can easily be obtained.

THE AMERICAN GIRL

Operetta in Two Acts for Women's Voices

By CHARLES VINCENT

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A particularly happy example from a series of successful operettas by this composer—apt and wholly fortunate on musical grounds and for stage effect. It will yield undiluted pleasure to an audience. Among the attractive elements may be instanced the large proportion and variety of "feature numbers," the humor of the text, and the spirit of youthful jollification that sparkles on every page. The locale brings the breezy Eva May Hope (The American Girl), and the irrepressible Bridget, her maid, into entertaining complications and contrasts with the formalities and the gayeties of an English summer school.

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MOTHER WORK-A-DAY-WORLD

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In this play the characters are *Mother Work-a-day World*, *Father Time*, the *Seven Days*, *Twelve (K) Nights* (six boys and six girls), the *Four Seasons*, and the Sprites: *Sunray*, *Snowflake*, *Frostbite* and *Raindrop*. The action takes place in an old-fashioned farm kitchen. The overture is for piano, four-hands, and is of medium difficult. The vocal numbers do not tax the abilities of more than an average child, no special talent being requisite for a successful performance.

WEEPING PIERROT and LAUGHING PIERROT

(Pierrot qui pleure et Pierrot qui rit)

A Comedy with Music in One Act

French text by EDMOND ROSTAND

English version by AMY LOWELL

Music by JEAN HUBERT

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It is rarely that a work so strongly imbued with that inimitable quality, the French "*esprit*," is presented to an English-speaking audience in a version as true to the original, as in the case of this little comedy. Edmond Rostand, famed far beyond the boundaries of his native France, for the success of "*Cyrano de Bergerac*," and for "*L'Aiglon*" which counts among Sarah Bernhard's greatest triumphs, wrote into his verses, that tell the story of pretty Columbine and her two Pierrot lovers, all the grace, the wit, and tender pathos, that arouse the admiration in his larger plays. Miss Amy Lowell, the well-known writer of poetry, whose poems have attracted no small amount of attention in America and in England, was preeminently qualified to turn the Frenchman's art into equally beautiful English. Her version is a remarkable feat of translation, apart from its high poetic value. The music of Jean Hubert is adapted with subtle understanding to the characters and situations. While its interest is sufficient to have provided the brilliant little prima donna, Maggie Teyte, with a singularly fitting part, it is in no way beyond the capacity of average amateurs, nor of advanced pupils in girl's seminaries, and similar schools or clubs. The cast comprises a soprano, and two tenors, or one tenor and one high baritone. But these two male roles can, under circumstances, be sung with equal effect by women's voices. The story, in short, is that of Columbine, wooed by Pierrot the Tearful, and Pierrot the Laugher. While the former never changes his mournful mien and complaining, not even when Columbine promises to marry him, Pierrot the Laugher, at that moment, sheds his first tear—which wins the heart of Columbine.

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